

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.



"Certainly this is a duty and not a sin," said the Methodistical Wesley, and we consoled ourselves with the thought after we had seen the new play at the Madison Square on Monday night. Why Duty was produced appears in the fact that Mr. Henry C. De Mille is permanently connected with the internal organization of Mr. Mallory's pleasant play-house; but why Duty was ever written is a problem that would tax an *Edipus* to solve.

There was a nice, good-humored audience in attendance. They were as easily amused as a parcel of youngsters at a Sunday-school entertainment, for they laughed and clapped their hands with glee on the slightest provocation; yet the new piece failed to impress favorably even this pliant assemblage. It is very stupid, the author's endeavor to make the atmosphere of the story pure and domestic resulting in sheer insipidity. It is very difficult to make a play of the sort required by the Madison Square. The writer must be governed by exacting limitations. In his work he is met on all sides by "No Trespass" signs, and if he be not extraordinarily cautious he will find himself on forbidden ground. He must not use the ordinary dramatic materials; and yet, with the slenderest stuff to work with, he must avoid triviality and wishy-washiness if he would suit Mr. Mallory's peculiar clientele. Into the latter pitfall Mr. De Mille has innocently stumbled.

The first act of Duty was interesting. It promised well, but the promises were not fulfilled by the rest of the play. The second act was silly, and the third act vacuously tiresome. The dialogue was remarkable for its inanity, and the situations were too mild to occasion more than a passing interest. The author had a chance to draw strong characters in the persons of the parvenu couple, Mr. and Mrs. Delmer. But he missed his opportunity and presented only a pair of inconsistent and improbable old people. The hero, Dr. West, is the best part in the piece; but his pursuit for the hand of a silly and capricious girl breeds no sympathy. A man of sense, such as West is supposed to be, would not bother his head for an instant about a woman whose life he had saved and whose love he had earned and who treats him from beginning to end like a dog. The wife, Esther, is an unworthy little minx, whose actions are more like those of a boarding-school miss than a bride. There would be fewer marriages were all young women as utterly uninteresting and deficient in ordinary intelligence as this simpering little Esther. If, as the story develops, Dr. Van Arnum did not marry her for her papa's money, what in the name of Heaven led him to make such an alliance? Surely not the lady's intellectual qualities or charms of personality, for she possesses neither.

The story is so simple and its complications so transparent that the spectator finds it quite unnecessary to concentrate his penetrative faculty upon the play. Mr. and Mrs. Delmer are rich and vulgar. They have two daughters. One, Esther, is the wife of a poor but proud physician, and Margaret is a spinster. Dr. West, who pulled her from under a Mississippi steamboat, some years before the play begins (he made a great mistake), and who loves her, counsels Esther's husband, Dr. Van Arnum, to emancipate himself from his dependence on his wife's parents. He hires a house and seeks to remove her thither, but she prefers to stay with her parents, and refuses to go. Afterward she relents; the parents are transformed (by Dr. West's discovery that he and Van Arnum are entitled to all their money) into ministering angels. Margaret revokes her prejudices against West, and a couple of minor people, whose love forms a weak underplot, are mated. The incidents of the piece are for the most part childish, the greatest merit of the whole affair being its simplicity and cleanliness.

Possibly Duty may please the patrons of the Madison Square. They are strong in loyalty to their favorite theatre, and they are of course pleased with a production that would not gratify the ordinary mass of theatre goers. On Tuesday night, after the piece had been revised, it seemed to go well, and pleased the large audience. That the play had been remorselessly cut was evinced by the fact that the performance ended an hour earlier than on the first night.

The play was deliciously acted and mounted in a manner that we believe even this house has never equalled. George Clarke, a charming actor, played Dr. West with rare earnestness and intelligence. Everything that Mr. Clarke does is well done. He is perfectly nat-

ural in all his acting, and whether expressing sentiment or giving rein to vivacity, the observer is impressed with the absolute sincerity of the artist. A better leading man than George Clarke for modern pieces is not before the public.

Walden Ramsay did not score a brilliant success as Dr. Van Arnum. He has evidently taken for his motto *scaper idea*, for everything he undertakes is exactly like the part he played last. He has a habit of posing with one leg advanced and one hand pressed against the small of his back, which is monotonous. When he wishes to express intense emotion by play he dilates his nostrils and stares intently at the footlights. Mr. Ramsay can take lessons in ease and grace from Mr. Clarke with great profit, for in these respects he offers unlimited field for improvement. Mr. Whiffen was lightly humorous as Paley Pomeroy, everybody's friend. The lines he speaks, in themselves, have not a spark of wit, but Mr. Whiffen's tripping utterance and frothy manner clothed them with fun. Mrs. Whiffen played Martha Delmer capably, and we may say the same for Mr. Lemoine, who acted old Delmer as well as possible. It was the fault of the author and not of these admirable actors that their parts were not more effective. Fanny Reeves was excellent as the inconsistent Margaret, and she wore several gorgeous dresses. Enid Leslie and Marie Burroughs as Esther and Rhoda were equal to the requirements of their characters.

Of the mounting of the play too much cannot be said. The superb taste of the powers that be in the Madison Square was conspicuous in each of the three scenes. The first set was an interior, painted by Witham. The rich decorations and artistic furniture formed a luxurious apartment which is worthy of illustration in a magazine devoted to household art. The second act takes place in a conservatory, with a winter landscape scene through the panes. The scene was loudly applauded; it was a magnificent combination of painting and carpentry. Clare's set, a substantial but plain interior, thoroughly accorded with the requirements of the third act. If only for the acting and the scenic beauties of the piece, Duty is well worth seeing.

Edwin Booth received as warm a welcome at the Star Monday night as his most enthusiastic admirers could have wished. The theatre was crowded to suffocation by a thoroughly representative audience. If anyone supposed that Mr. Irving's performances had won the public so completely as to efface our tragedian's achievements, it was a great mistake. The public is no doubt fickle where players who acquire a superficial popularity are concerned; but an actor like Booth, who has built up a fame by substantial, legitimate work, is not easily expelled from his place in the hearts of the people. Such a salvo of applause as greeted Booth on his entrance as Richieu we have never heard within the walls of a theatre. But this was as nothing to the extraordinary enthusiasm awakened by his acting during the progress of the play. After each act he was called before the curtain again and again. The line, "The pen is mightier than the sword," with the exquisite stage business accompanying it, evoked loud plaudits, and the great scene scene was attended with vociferous manifestations of delight. Men cheered and women waved their handkerchiefs. It was a moment which must have been supremely gratifying to the actor. After the play was ended he was compelled to reply to the demand for a speech. In a few well-chosen words he expressed his gratitude for the warmth of his reception, his voice conveying better than his language the emotion he doubtless felt. The evening certainly developed the affectionate regard in which our great tragedian is held with striking force, and it will long be remembered by those who were present as a most joyous occasion.

Of Mr. Booth's acting as Richieu there is little new to be said. The characterization was conceived and perfected long ago. Except that the impersonator's methods have mellowed with the passage of years, it presents no new phase to the spectator. Some rank the performance as the first in the actor's extended repertoire. We are inclined to view it as a great work, not as taken by itself alone, but as one of a series of magnificent achievements. To appreciate it at its true value it is necessary that the observer should see Booth's Hamlet, *Hurtado*, *Iago*, *Lear* and *Richard*. Then will it be recognized as a vivid example of his versatility. It is more remarkable for studious effectiveness than for innate force. All the points are made by artistic deliberation rather than spontaneous power. No flashes of genius brighten the impersonation—the effects are all produced by careful, legitimate acting. The picture of the crafty Cardinal is well-rounded, appealing to the eye as well as to the imagination. The grimly humorous, keenly intellectual prelate lives before us, his own destiny subjugated to the destiny of his France. The exquisite elocution and graceful acting of the star have increased since we saw him last—two years ago—in the rôle, and in these respects at least his very finished work has undergone improvement.

Of the cast we regret to say there is little good to be written. Eben Plympton made a respectable Dr. Mauprat. He is an acceptable person in drawing-room dramas, but when he gets into a costume part he is ill at ease and obviously out of place. Frederick Buck was the Baron, and a worse one we have not seen.

Alfred Weaver, as John, only escaped absolute failure because the part is unimportant. The other members of the cast call for no particular notice. The play was mounted with admirable care.

Last night Mr. Booth acted *King Lear*, too late for extended mention in this Mirror. He will not appear on Saturday night, W.E. Sheridan on that occasion having been secured to do Sir Giles Overreach, supported by the Booth company.

The New Park was well filled with people last Monday night to witness the debut of Lizzie Harrold-Comley and her company in Mr. Swartz's American comedy-drama, *The Princess Chuck*. Why it should possess such a regal title is a mystery. In fact, the entire piece, although a plagiarism upon *Miss* and other mountain stories, is clouded in mystery as far as the plot goes. The only novelty is the latest coined slang, which the various characters dole out with great gusto. The play opens in a hut, which is described as the abode of Royalty. It discloses a demented old man who imagines himself possessed of great wealth although dressed in tattered garments. He is comforted by an old Frenchman and the Princess, who support him in his delusion. By some unaccountable means the two villains of the piece persuade the local coroner (who is one of the funny men of the play) that the Princess and her father caused the death at various times of regulators. Through four acts these villains try to circumvent the girl and her father in their efforts to lead a quiet life, but they are defeated in their intent by the ready wit of the Princess, who, disguised in male attire, consorts with them, learns their plans and saves in one breath her lover and her parent. The only enlivening part of the play is the singing and dancing of the Princess in duets with a stranded lion-comique who unwisely went West with a company. To preserve himself from any brigand who might attempt his life, he wears a vest of tin-foil, and by the like style of business raises laughs. He appears in the bills as Harry Mills, and is quite a youthful comedian who might do better business if he had a good part. With the exception of the star and the comedian, the only members of the cast worthy of note are Nellie Peck as Belinda Brown; Alexander Vincent, who plays Antoine Toff, the old Frenchman, and Hudson Liston, who is the coroner, Coriolanus Sling. Lant Dart was capitally done by G. H. Leonard. The star, Lizzie Harrold, is a clever soubrette, who can act a little and sing nicely. She never offends by any boldness, and she won the sympathies of the audience, receiving several encores and two calls before the curtain. The scenery and mounting were all that could be desired, but the acoustic properties of the theatre, during the singing, were discovered to be very bad.

The Two Orphans is always a popular play, and with Kate Claxton as the lugubrious heroine it is pretty certain to always draw a good house. The audience at the Grand Opera House was large on Monday evening, and the performance met with considerable success. Of Miss Claxton's Louise there is nothing new to be said. It remains the best embodiment of the character yet presented for public endorsement. Henrietta Vaders acted Mother Frochard with dramatic power. Florence Robinson was an excellent Countess. Charles Stevenson essayed Jacques, and did him up satisfactorily. George Robinson's Chevalier was a good performance. Donald Robertson as Pierre evoked much admiration. It was an artistic and effective piece of acting. Mr. Duran was somewhat funereal as Picard. The *roué*, the Marquis, in the hands of Edward Kendall, received admirable treatment. The part is a small one, but it sufficed to show that Mr. Kendall has plenty of aptitude for the legitimate dramatic business, which he now enters for the first time. The piece was well mounted. Next Monday W. J. Scanlan will appear at this theatre in *Friend and Foe*.

At the Third Avenue Theatre on Monday night there was a good-sized assemblage, attracted by A Parisian Romance, in which Richard Mansfield now figures as a star. His performance of the Baron Chevalier is no less effective because he has joined the stellar ranks. Indeed, the characterization is more powerful, if anything, the banquet scene having been elaborated considerably. Great as Mr. Mansfield's acting is, and interesting as the play is admitted to be, the part of the Baron is nevertheless unsuitable for starring purposes. It is only an adjunct to the development of the story, and, notwithstanding the elaborate manner in which Mr. Mansfield portrays it, must remain in that subordinate relation. Besides, a star who dies before the last act of a play must labor under serious disadvantages. The support was in nearly every instance efficient. Isabel Everson gave the best performance of Rose Guerin we have yet seen. Leonard S. Outram was a marvellous Targy. Dr. Chessel received justice from H. B. Phillips. Clinton Stuart was as absurd as usual as Trondel. Mr. Stuart is a very capable writer and a correspondingly bad actor. Why then does he not stick to the occupation to which he is fitted? Harold Russell did Larbanere satisfactorily. Frank De Vernon was a capital Fabian. Marcelle was nicely acted by May Brooklyn, and the Baroness was of course well done by Mrs. Sol Smith. The scenery was the same as that used last season at the

Union Square. The banquet hall not received applause.

Next week Madame Jeannette will appear at this theatre in a round of her favorite character.

The Silver King drew a crowded house to the People's on Monday. The cast is the same strong one that gave the stirring melodrama here recently. Mr. Bentley is a vigorous Wilfred Deaver, Helen Tracy is an interesting Nellie, John Jennings is an excellent Jakes, and the other members of the company are efficient. The attraction will no doubt continue to enjoy large receipts throughout the week.

Haverly's proverbial luck in misadventure has penetrated the San Francisco Opera House since the coalition of the Mastodons with Birch's forces. The Princess of Madagascar was received with so much favor that the management retain it as the *piece de resistance* of an amusing bill. Matinees are now given at this house on Wednesday.

The Bijou is enjoying much popularity. Business has been large since the start, and Orpheus and Eurydice is a decided success. It is true the management have good cause for grievance against the extraordinary owner of the premises, who delayed the opening out of pure cussedness; but, to quote the versatile and verse-ative Mr. Rosenfeld, in other respects they're doing quite well. Pretty women, pretty dresses, pretty scenery and pretty music combine to form a pretty entertainment.

Storm-Beaten seems to be catching the attention of the public. Despite the faults of the drama, the superb scenery and the uniformly excellent acting of the Union Square company gratify the spectator and atone for Mr. Buchanan's shortcomings. Miss Harrison has made a hit as Kate Christianson, and Miss Elster captivates everyone as Priscilla by her sweetness and simplicity. The audiences like the performances, and Messrs. Shook and Collier say nothing about immediate preparations for a succeeding attraction. Storm-Beaten will in all probability continue to draw a good part of the season.

Monte Cristo at the Fifth Avenue continues to be a popular production. It has acted as a capital stop-gap between the departure of the regular stock company and the appearance of Stetson's new party in Grundy's comedy, *The Glass of Fashion*. This will be effected on Monday night, when the accessories of a genuine *premier* may be anticipated. Now that the management proposes to tackle novelties some surprises are no doubt in store.

The failure of Pinero's Girls and Boys, produced by Daly last week, is complete. Last evening it was taken off after an inglorious course of seven representations, and the stale success, 7-20-8, substituted. The resources of a manager must be poor indeed if he can only follow up a gross error of judgment by the revival of an old play. There are many things which experience has not taught the saturnine ruler of Dufferine destinies at the establishment up-town.

After this there will be but one more week left to see Fedora at the Fourteenth Street. The engagement, so far as prosperous houses go, could have been indefinitely extended, but Miss Davenport finds it impossible to further postpone engagements in other cities.

Excelsior will complete its successful career in this city on Saturday night. Then the marvellous spectacle will be taken elsewhere and the stage of Niblo's be given over to melodrama. The production of Belot's dramatization of Gaboriau's "Slaves of Paris," called *The Pavements of Paris*, by Messrs. Colville, Poole and Gilmore, will attract widespread interest, inasmuch as a strong cast and wonderful scenery are promised. Popular prices will be resumed in this theatre from the beginning of the melodramatic season.

There is no cessation in the attendance at the Comique, where Cordelia's Aspirations holds the stage. Successes may come and go, but the Mulligans and their friends hold the fort at the handsome home of American comedy without wavering. Truly, it is the man who laughs grows fat, Harrigan and Hart's patrons should all be given the treatise setting forth the *Hanting regimen*.

The Road to Ruin is not drawing phenomenal houses at Wallace's, but it is serving its purpose well enough in filling out the time requisite for the proper production of Judge Barrett's American play. The MS. of this, it is said, was accepted in the days of Poor Billy Floyd at the old theatre, and has lain on the shelf ever since.

The Haverly boom continues at the San Francisco Opera House, the show being attended by large audiences.

At Tony Pastor's, in addition to a clever vaudeville bill, a farce called *Weather Beaten* is done. It enables Mr. Krueger and others to make a vast amount of fun.

The Musical Mirror.



A large audience greeted Estrella at the Standard, Tuesday evening, the piece having been postponed from Monday because of insufficient preparation.

On the whole we can pronounce Mr. Searle's composition a success; not because it is a great or even a completely satisfactory work, but because, measured by the majority of the comic operas written by American and English composers, it has many just claims to superiority. The music is vastly better than Walter Parke's book, which is a weak and stupid affair. If Mr. Searle had had a capable librettist the piece would stand a far better chance of attaining popularity. In comic opera quite as much depends upon the dialogue as upon the music. The story of Estrella has neither wit nor originality in its favor. It is a mixture of Olivette and half-a-dozen other past favorites. The argument, as found in the programme, runs as follows:

In act first, Estrella, the daughter of Phylloxera, an impoverished vine-grower, is in love with Lorenzo, a young advocate, but compelled by her parents to marry Lorenzo's kinsman, Count Pomposo di Vesuvio, whose wealth and position render him a more eligible match. The Count has some doubts of his bride's affection for him, and he resolves to test it by disappearing the day after the wedding, and returning in disguise, making it appear that he has been kidnapped by Barbary corsairs and then killed or sold into slavery. He confides this scheme to his major domo, but is overheard by Brigetta, companion to Estrella. Brigetta reveals the plot to Lorenzo, who, desperate at losing his lady-love, determines to forestall it by having his rival seized at once. In this he is assisted by several of his friends, who disguise themselves as Moorish pirates, and carry off the Count immediately after the marriage ceremony. In act second we find Estrella as Countess living with her parents in the palace of Count di Vesuvio, whose disappearance has caused great excitement. Lorenzo's friends, the sham Algerines, have delivered the bridegroom into the hands of real pirates, and by this time no one knows what has become of him. Estrella, though relieved by the absence of an uncongenial spouse, is anxious as to his fate and distressed at her own uncertain and equivocal position. In the midst of this the Count, who is not only alive, but has purchased his release, carries out his original plan by returning disguised as a Hebrew money-lender. Estrella does not recognize him, and to test her affection he gives her a touching account of his own death. As he is supposed to be old and poor, he enters her service in a "confidential capacity," but is employed in menial offices, and altogether treated as of no consideration. Lorenzo and Estrella's parents look down upon him, and make themselves at home in his house in a manner that naturally arouses his indignation. Brigetta, who has penetrated his disguise, is the only person who sympathizes with him. His anger reaches a climax when he sees Lorenzo formally betrothed to Estrella. The Count thereupon declares himself, to the general consternation, and the Doge is called upon to decide the claims of the two rivals. The Doge and Council assemble in the third act to try the case of the Count di Vesuvio, who demands his bride and property. But it appears that, by the law of Venice, any one who has given himself out to be deceased is thereby dead in law, and therefore it is argued that the Count can no longer be recognized as a living man. Estrella, assisted by Lorenzo, pleads, on the ground of this legal fiction, to be released from the marriage contract, while Brigetta undertakes to be counsel on the Count's side. It is at length decided that Count Pomposo, although dead in the law, shall be recognized and restored to his position, on condition of his relinquishing his claim to Estrella. Matters are thus satisfactorily arranged, and all ends happily.

Some of the numbers are very melodious. The serenade of Lorenzo, in the first act, and the nightingale song of Estrella are very pretty. The chorus of pirates is characteristic, and has the true flavor of opera bouffe. The Doge's first song is a capital combination of humorous words with a serious melody. Every feature of the score is tuneful, their lack of originality. However, old tunes, like cold ashes, when warmed over and served up in good style are attractive, and this is the case with Estrella.

The Giddy Gusher



The particular Stars and Stripes that indicate a rampant patriotism in my earthly habitation, are not flying this morning from my top-gallant on account of any theatrical supremacy exhibited this week. We have panned out heart-rendingly poor stuff. To be sure, no one expected much of the Madison Square. Cruel cruel is their bill of fare; but to water that gruel and serve it cold and slab without salt is more than the stomach can stand.

If Delmar's Daughters ever see the New Year my work in January is cut out for me. I shall dramatize "Dexter's Saints' Rest," and make a riotously religious domestic drama out of "The Dairyman's Daughter." In time gone by this DeMille incurred the wrath of the Harper reading public by a novel called "The American Baron." For twaddle and rot that story laid over anything; and for rot and twaddle Delmar's Daughters stamp DeMille as a dramatist as he is as a novelist.

And yet, as I think of The Professor, and Esmeralda, and The Rajah, and their careers, I don't know that the present blast in three acts will not be heard with the other ba-a-a's in pastoral places. A. S. S. Roe and T. S. Arthur find excited readers in this comprehensive country—and I have seen people water a glass of root beer for fear it would go to their heads. Therefore the fate of Delmar's family is by no means one to gamble on. And I merely say that no flag is run up on these premises on its account.

From time to time the uxorious Mr. Conley has sent startling accounts of his great acquisition, the Princess Chuck. We took it for an opera, of course. The lady disporting in it was known only as Rice's Evangeline—and I never thought of Lizzie Harold but with an abbreviated bathing dress and a big hat, singing, "Into the water we go." No opera, however, is the Chuck Princess, but a ridiculous border drama, bare of a single interesting feature. No stars, no stripes for that.

But we have just had the best card in the British pack played to us at the Star. We get one lead and go in to show what we can do; and I am devoutly thankful that no one of the Irving troupe got a foot loose to step over and see the sort of return game we are playing. Caesar's Ghost! If a sicker party of players can be scared up on the Square than Edwin Booth is surrounded with, may I have to go out to Greenwood and dig up a company out of the Dramatic Fund lot.

After the perfection of cast and scenery and detail with which Irving has just presented his plays, to go down to that theatre and see the way in which Richelieu is pitched on, to see Mr. Bock and Mr. Lane and Mr. Anderson, and oh! to see Affie Weaver as Julie de Mauprat! Take my stars and stripes and pack 'em away for the week. My national pride wouldn't fill a pill-box.

I won't go near my Edwin till Louisa Elbridge plays her star part, Brigetta, in The Fool's Revenge, and Ida Vernon does Lady Macbeth. I should think Ida would turn out a very respectable article in the way of Mrs. Macbeth. She is a splendid figure of a woman; she is a capital actress, and I think she will shake up Shakespeare with the best of them.

But oh! if have an enemy, let Heaven inspire Booth to tip us that little thing, The Lady of Lyons, as he has been doing it in the provinces, with Affie and Eben as the Lyons, and let me get mine enemy in to see it; my great revenge will be satisfied and I will bless the engagement of Booth at the Star.

The Irving engagement terminated in Philadelphia, and Sunday Abbey had a special train run through to Boston and carried the entire show, at a cost of \$1,600, over the road. Breakfast and lunch on board and all the luxuries of an Eastern prince thrown in. Miss Terry says she is a traitor to her country—she is in love with America. Wait till she is struck by a Boston East wind and a Boston baked bean; she may change her opinions.

Houston just now is able to produce an audience that for thorough-paced unattractiveness can't be excelled this side sundown. The severe Spartan form of costume is the rage there. Tailor-made suits and spectacles, short

hair and acidulated gum-drops make up the Houston women. With that style of woman half-dressed signs of nervous temperament and lustre june go as naturally as path with the beans.

On a late occasion, when Matthew Arnold wheeled his little lecture before a crowded house in that city, I arose on a front seat and gazed the house. Partial paralysis was the penalty. I give you my word, it was a sight to make few nerves tremble. I went to a Woman's Congress once in Easter Hall, London. I took a look at a grand panorama, headed by Mother Bloomer, for the introduction of a new costume for female legs. I have seen a Sorosis lunch party dished before Delmonico's in New York; I went to a Martha Washington tea party given in Cape Cod; to quelling parties in Wethersfield, Connecticut, but for unadorned ugliness, for sinuous-pure original Jacobs homeliness, commend me to the gang Matt and I faced when he lectured in Boston a week ago.

The Irving troupe are thus inspired during the present one. Mrs. Burdett-Coutts-Bartlett need experience no pang of jealousy. Henry is not exposed during the Boston engagement. And Ellen Terry can gaze on the Massachusetts male article without a particle of danger. Abbey took Tillotson out of Boston, and thus robbed them of the one "thing of beauty" that constituted their stock.

What in the name of common sense is getting into New York families that they can abide to abide in those awful places, flat houses, apartment houses or whatever they call 'em? I was surprised enough to hear a lady I had always suspected of intelligence and good taste say to me the other day, "We have bought this floor." And sure enough the infernal stained-glass, cherry-wood, Queen Anne abomination was sold in slices to a variety of foolish people who have got the apartment-house craze.

Here was a woman with six nice children, away up near heaven—occupying eight aesthetically furnished closets. You caught your hind leg in the tapestry portiere while you warmed your hands at a tiled fire-place in which gas pipes played at being coken logs; gas brackets and chandeliers of Moorish pattern hung from plaster arabesques—and the delightful fillagree work of carved-wood panels and embroidered canvas dados hit you every time you moved, and fell over a Japanese umbrella stand, or knocked down a pedestal with a tea-cup on it.

The dining-room was entered by the guests first, and then the chairs were pushed in after them. I heard during this meal so many crashes in a neighboring kitchen that as soon as we were unpacked I explored a narrow passage and investigated the hash-building department. They had picked out a small cook—but she was burned and scalded by contact with the hot rage that filled the better part of the kitchen. There were lots of brass and nickel-plated decorations in it; but of all the inconvenient places for doing work, outside of a ship's galley, the new-fashioned apartment-house kitchen is the worst. And for this slice of a house—for this layer of a home—these wretched imbeciles had paid \$25,000.

It is a disease as much as the measles or typhoid fever, and just as bad to have in the house, I should say. Instead of bothering about pictures without petticoats and statuary without trousers, if the active societies for prevention of evil would uproot the apartment-house fever they would benefit the coming race. Instead of stopping the merry growler on its way to the lager-beer saloon, and corking the cheerful Old Rye bottle on the bar-room shelf (an operation that always brings out a demijohn on the side-board at home), if the Excise idiots would bring themselves to bear on the awful social evil of this apartment-house curse, they would be doing something for the public good.

The children of the present day are growing up without homes. No yard but the street—no nice garret for rainy days, but the genteel stuffiness of fat carpeted stairs, leading to elaborately padded boxes, in which they eat and sleep and dress themselves, cramped for room and stifled with heated air that a beast of a janitor manufactures in the basement and sends up flavored.

Do you call that sort of life home life; or a proper atmosphere to bring up children in? If only these stupid people would hire their slice for a year and try it till they get sick of it—but no, they go and buy the piece of house, and pretty soon, when the new red-wood gets dull and cracks, when the glittering fire-gilt ornamentation turns black, when the tiles get loose and the stained-glass decorations are eye-sores—then they will begin to realize the confounded folly of such investments.

And one of the attendant evils of this wretched system befell my friend Mrs. L. with the six children and the eight closets to keep 'em in. A burglary in the neighborhood had formed the topic of conversation a night or two before I was there, and the whole family went to bed nervous. Mrs. L. has two daughters, aged sixteen and fourteen, packed in

their special closet. Up a few more rooms on small stairs from the floor below. A Mrs. Z. has this "apartment," and Mr. Z. left for Europe on business for his firm about ten days ago. Mr. L.'s feet were thrust against the wall of his bedroom, and he was dreading that his wife didn't let him when Laura, the sixteen-year-old, appeared and said there were burglars in Mrs. Z.'s room. L. is a chivalrous little man, having to distinguish himself to come romantic undertakings. He put on a chair over his nightgown; he put on a pair of antic cushions and he curled down. Some enough, at Mrs. Z.'s door he heard strange voices, as of pushing up after. Mrs. Z. had told the janitor she would be in the country visiting a couple of days, so he couldn't come up, and her servants had been given a holiday. On hearing this, L. gathered three more cushions of the house. Two were stationed on the landing at the door with shotguns to capture the burglars when they came out, and Mrs. C., an able-bodied woman on the first floor, whose husband is away, came out with a Mauser rifle.

Then L. and the janitor and a policeman went up the cool elevator and effected a quiet entrance through the kitchen. Voices were heard inside—a great deal of running and shutting of doors—everybody was on full cock outside, every family had a representative on the landing above. The door opened and out marched the policeman on a broad grin; then out rushed the janitor and L. There was a hurried explanation with the householder on guard. The arsenal went off duty. Mrs. C. was frantically conveyed to the first floor and advised to go and see her mother the next morning and stay till her dear good husband got back. L. went up-stairs and told Laura if he ever caught her speaking to Mrs. Z. again he'd trounce her.

The whole community is in a boiling state, and Mrs. Z. has bought her slice of house after same as the rest of 'em. And Mr. C. owns two slices, and there they all are talking their heads off and sympathizing deeply with Mr. Z., who is at sea this dreadful weather, and wondering the roof don't fall in on such iniquity, but devoutly praying it won't, since one roof covers such a circus, good, bad and indifferent, to the great astonishment of

THE GIDDY GUSHER.

Professional Doings.

- A. D. Bradley is very ill at the New York Hotel.
- Edwin Brown is rewriting his play, Good as Gold.
- Pounce & Co. will follow Estrella at the Standard.
- Charles Lord will be advance of Fun on the Bristol No. 2.
- Frank Radworth has joined W. H. Rice's Pleasure Party.
- Maurice Grau will bring over Jeanne Granier next season.
- Charles Frohman arrived in town from Baltimore yesterday.
- Laura Wallace has been engaged to play Nora in Her Attonement.
- Tony Pastor will take his company to San Francisco next spring.
- Annie Beretta is again to defy fortune with Two Christmas Eves.
- A second Fun on the Bristol company will shortly take the road.
- It is said that Max Strakosch is forming a new French opera company.
- Jama will be produced at the New Park Theatre, this city, in January.
- It is computed that the receipts of Fédora have averaged \$7,000 a week.
- Charles Burke did not go on the road as intended with The Strangers of Paris.
- Nellie Pack makes an important part of Widow Belinda Brown in Princess Chuck.
- A. M. Granish, ladies' tailor and dressmaker, has removed to 54 West Tenth street.
- The sale of seats for the remainder of Edwin Booth's season at the Star is very large.
- W. H. Bingham, late of Sutton's staff, will take a strong attraction on the road next season.
- George Davenport, the comedian, is dangerously ill at the St. Luke's Hospital in this city.
- In the Ranks has been playing in Brooklyn to better business than the Roman Rye did.
- Nearly all of the employees of the Windsor Theatre will be transferred to the New Park.
- W. J. Scanlan plays a third metropolitan engagement at the Grand Opera House next week.
- C. R. Gardiner is having some very showy printing made for Only a Woman's Heart.
- Lulu Delmay, a one-time popular serio-comic, has joined Kraljits' Black Crook forces.
- On Monday nearly every seat for the entire week of Richard Mansfield's engagement was sold.
- E. H. See, of Nat Goodwin's company, has adopted Edward Seabrooke as a new theatre.
- Frederick May, one of Harry Miner's business managers, has, it is said, fallen heir to a fortune.
- Will Lynde has left the Ferguson-Friendly Tip company and will play leading parts with Julia Hunt.
- If the Two Christmas Eves is successful at the Grand Opera House, Brooklyn, this week, it will go on the road.
- Early next year Townsend Percy will bring over a burlesque company from London to play the Gaiety repertoire.
- The conservatory scene in Duty is a triumph of stage-carpentry. A Mirror reporter was shown over it by Nelson Waldron, and upon examination it proved to be a solidly built structure.

- Sydney Bessie will be in the city a few days ago to George H. Brown, of the company, Comedienne.
- Charles Burke and Frank White, who, as students, go on the road with various mounted comedy troupes called Old Comedians.
- Martha, the manageress of the Boston Theatre, is at home in North Adams, Mass. He will probably return this season.
- The City is playing at the St. Mark Theatre, Boston, this week, to great success. Frank Mayo presents her own work.
- A new feature is added to the Worcester Mass. Manager Williams, of the Worcester Theatre, is to be introduced to the company.
- The Music Hall, Albany, has changed owners, \$20,000 being the price. The change does not affect Mrs. Leland's management.
- Charles Conroy, the owner of the Essex Theatre, and his business manager, is very ill at the residence, 123 East High Street.
- Pay spread on Monday night in Philadelphia to a crowded house, it being a record for an amount of the big season last week ago.
- Manager Lucile reports that Harry Wilson's Theatre company has been playing at good business through the State of Massachusetts.
- Manager Shuler, of the Little Opera House at Boston, Pa., wants an attraction for the New Year's night, with a programme for next week.
- W. H. Bingham, formerly manager of the Fifth Avenue Theatre, is organizing a company to support Jeanne Granier and Frank Beretta.
- Upon the termination of John McFall's engagement at the Star Theatre, on March 3, Henry Irving will play a four-week season.
- At Philadelphia, on Monday night, Oliver Wren was accidentally cut in the head by one of the singer's madams. He has been unable to appear since.
- William Conrad goes to London in January to take a position in the company at the Theatre Theatre. The offer was brought to him by Charles Leonard.
- John Templeton, Pay's father, has received the news of the late cut of his son, Captain, and expects to get the report on in about a fortnight.
- Captain Thompson's designs for the costumes at the Boston Theatre are greatly admired. Captain, he claims, that he was unable to do himself full justice.
- A tamer named Phelan, who came to this country with Laura, has been engaged by the Casino management to play January in place of Henry Wadsworth.
- Harry Harry is busy on such money for the House of Gold. The money was sent in from his trunk. He is one of the best players in the country.
- Harry Mann has taken the management of M. R. Curtis. Frank D. Hall, who has had a tiff with Sheridan Cortyn, of the Stage company, goes in advance.
- Celia Logan is after her husband in an American Marriage, and this will probably put a damper on the Broadway engagement announced for next week.
- The play Comedians, which has been quickly sent out the road by Boston, has been well received by the provinces. One more appearance makes it highly.
- Two of the noted men in Wadsworth's theatre have fallen to fighting during the performance, at Middletown, Ct., and were unable to fall view of the audience.
- A playhouse near The Regent Theatre is being played in San Francisco called The Four Brothers. Noble Mann and Louis Leighton are in the cast.
- The Strangers of Paris, after one week in Philadelphia, will open in Boston, where Solina Fetter, a London lady, will take the part of Beretta.
- T. F. Brennan is at Harry. He has been engaged with The Terrors. He was at one time stage manager and comedian in Mary Anderson's company.
- May Beaudette, who plays Marcella with Richard Mansfield in the Boston Theatre, is recent addition to the profession, is receiving special commendation for her acting.
- The Erie Railway Co. will run a special train from this city to Cleveland at two o'clock on the morning of Dec. 21, taking about one hundred persons to the National Theatre.
- When the scenery for In the Realm was moved to Brooklyn on Sunday, the ferry men on both sides of the river had to be removed, and the traffic was impeded for three hours.
- The entire orchestra of Harry Albany's Italian Opera company will remain in this country during next summer, and will give concert engagements made for them by him.
- Charles Frohman has purchased the French play, The Chevalier, from A. M. Palmer and T. Henry French. It was purchased by Mr. Palmer for the Union Square, and is now in Harry Lee's hands to read. If it suits him he will star in it.
- Our Goshaws are doing very well on the road. Several of the company were, complaining that E. E. Rice has wanted managers through the country, saying that he has no connection with Rice's Pleasure Party. They say that W. H. Rice has always kept his engagements, asked no favors, and is an old professional.
- During the Cincinnati engagement of the distinguished Irish-American, Mr. Patrick Rooney, he was victimized by a local diamond sharp to the tune of \$175, the amount paid for a pair of ear-drops. The gems failed to materialize, and Patrick had the Cincinnati arrested on a charge of grand larceny.
- Kate L. James (Mrs. Van Arnhem), now visiting her parents at Council Bluffs, Iowa, was shot at by a burglar in her room on the morning of the 2d, the ball just grazing her head and imbedding itself in the wall a few feet away. The burglar got away with a box containing some \$500 worth of jewelry belonging to the lady's mother.
- Some light-fingered disciple of Robert Macaire managed to obtain access to the dressing-rooms of the Grand Opera House, Cincinnati, last Thursday night, and replenished his wardrobe at the expense of Charles Pinchett, Sam Jefferson and Messrs. Bailey and Taylor, all members of Jefferson's company. A \$500 violin belonging to Michael Brand, leader of the orchestra, was also appropriated, but was recovered on the following day.

The performance is not particularly good. The band would have worked better had it been conducted by some one else rather than the conductor, who is usually flustered and nervous, and incapable of inspiring his musicians with confidence. On more than one occasion during the evening Mr. Beaudette completely upset the stage by his very apparent inability to have things just so.

The company is far above the average. Robert White, who we last saw in German comic opera, made the hit of the evening as the Count di Venetia. Although a trifle too emphatic in his delivery, he acted with undoubted eagerness to please, and sang his music in splendid style. Mr. Rising also made a favorable impression as Lorenzo. There are two young persons in comic opera, but this gentleman is one of the select number. There is no attractiveness in his acting, and he has quite a knowledge of the way to produce light comedy effects. Edward Temple, who suffered from a bad cold, did excellent well as the Duke, and George Schiller created a good deal of fun by his grotesque antics as the Major Domo. Emma Frail was not bad as the stuttering Phylomena, but that's the most we can say for him.

Any Gordon, who has grown a little too stout for grace, appeared as Estrella. When she was not led astray by the conductor she sang in time and tune. Altogether she made an agreeable impression on her listeners, and filled the requirements of her part very nicely. Jennie Hughes was amusing as a shrewish old woman, Tartarella. A pretty girl named Fanny Rice did an attendant pleasingly.

There being but few choruses in the opera, the chorus had little to do. But they showed efficiency in that. The women were young and handsome and possessed, so far as we were able to judge, considerable vocal ability. Estrella was mounted and dressed with excellent taste. The scenery was all good and the costumes were handsome.

The audience seemed pleased with the production and demanded several of the numbers over again. With some "cuts" and alterations in the libretto, Estrella should enjoy a run, for, as we have said, it possesses far more merit than the majority of native comic operas that are submitted for public approval.

Roberto il Diavolo was repeated at the Metropolitan last Friday night. The house was crowded, notwithstanding that Carmen had been announced and then withdrawn with a couple of days notice. The representation was thoroughly enjoyable. Mme. Fursch-Madi sang Alice magnificently and acted with great power. She is a truly excellent artist, by all odds the best contralto we have heard in opera this season. Stagno sang Roberto with great earnestness, and his high notes were of course utilized to secure applause. Mirabella made a capital Beltramo, and Stagi was successful as Rinaldo. The ballet, led by Cavallazzi, was rapturously applauded. The poetry and grace of this danseuse's movements are exquisite. Signor Vianesi's direction was superb, as usual.

On Saturday afternoon Don Giovanni was sung again, with the great cast, including Nilsson, Sembrich, Fursch-Madi, Stagno and Kaschman. The house was crowded, and the representation was in every respect satisfactory.

The concert at the Metropolitan, Sunday night, was not as successful, either in artistic merit or in point of attendance, as some of the preceding affairs of the same sort. Trebelli, Capoul, Lablache and Valleria were among the performers.

At the Metropolitan, Monday evening, Faust was sung. The immense auditorium was crowded. Nilsson and Campanini repeated their previous triumphs in this opera, and the evening was as nearly perfect as possible. Last night Don Giovanni was given again.

At the Casino The Beggar Student is drawing excellent houses, and the people seem to enjoy the opera. It is certainly well sung, well acted and beautifully mounted. The little troupe that took place between the General and the Beggar Student a few nights ago has been smoothed over, and the late belligerents are said to be as loving as possible.

The concert Sunday night at this house was well attended, and the programme was strong in names. A selection from the opera of Henry the Eighth, which had an extended run last season in Paris, was given in capital style by Mr. Aronson's efficient orchestra. Naudin sang a couple of songs nicely. Josephine Yorke and Falletti won favor by the excellent delivery of their numbers. The concert was one of the most enjoyable that has been given at the Casino.

Mark Patterson, a member of Lillian Brown's Jollities, died at Sherman, Texas, last Friday, of typhoid fever. The company was stranded at the time, and Miss Brown and other lady members nursed the sufferer to end.

James Allison, the Australian manager, in London, writes to say he has secured a spectacular version of The New Babylon, and also purchased the new piece now at the London Standard, and is negotiating for a play for George Rignold.

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The Christmas Mirror.

Next Thursday the Christmas Number of THE MIRROR will be published. We are not given to boastful promises, but we think we can safely predict that the forthcoming issue will be the handsomest holiday edition we have yet sent out, artistically, typographically and in literary excellence.

We have not the space to enumerate all of the attractive features, but we shall say a few words respecting the most interesting and important. The number will consist of twenty pages, aggregating one hundred columns of matter. The first page of the cover will exhibit a handsome engraving appropriate to the season, which will be further embellished by a telling picture of a famous American actress, drawn by Mr. M. COHN. The frontispiece will be a beautiful picture, specially designed for THE MIRROR by Mr. N. SARONY. Portraits of well-known actors and sketches artistic and humorous have also been prepared by Messrs. FREDERICK RAMSDEN, ALFRED THOMPSON, LIPPINCOTT, "PENCIL," and other well-known artists. The heavy tinted paper for the cover and the super-calendered paper for the inside pages has been manufactured especially at the extensive paper-mills of Messrs. WILKINSON BROTHERS & COMPANY. The photo-engraving work has been done by the MOSS ENGRAVING COMPANY. Following is a partial list of the contributors:

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FRANK PERCY WELDON.

We do not exaggerate when we say that such a strong array of contributors has never been collected for a single publication before. It includes journalists, dramatists, authors and actors of the first rank. When we assert that the contributions in every case are worthy the fame of their writers, the brilliance of the literary department of our gala number may be understood. Every article that will appear is original and has been written especially for the CHRISTMAS MIRROR.

It is one of our fixed principles that the prosperity of this paper shall be shared generously with its readers. For that reason we will not increase the price of the holiday number, although it is increased in size and attractiveness. While foreign and home publications demand from fifty cents to one dollar for their Christmas issues, THE MIRROR will be sold everywhere at the regular price.

We beg to remind our patrons that the advertising space is rapidly filling. Owing to the edition it is necessary to print in order to satisfy the heavy extra orders, the pages will be electrotyped, and must therefore be closed earlier than usual. Advertisements intended for insertion in the

next issue should be sent so as to reach us not later than Tuesday, Dec. 18.

Encouraging Prospects.

Unquestionably the prospects of the American drama are now more encouraging than they have been in a long time. The eagerness for works by native authors is spreading, and a corresponding distinction is noticeable in the demand for plays from foreign sources. The Madison Square Theatre has established the fact that a New York theatre can prosper abundantly with native pieces, and though the emancipated style of work that they require places the stage of that house beyond the reach of many ambitious playwrights, yet it has steadily upheld a policy in which few managers had faith. Wallack's is shortly to be wrested from the hands of English writers, for a time at least. Aside from the good will we bear Judge Barrett personally, as his play, *An American Wife*, is a sort of entering wedge on which much depends, we earnestly hope for its complete success. It is perhaps unfair for the American dramatist by a piece from the pen of an inexperienced writer for the stage, but if it scores a hit the works of established playwrights will naturally find their way to the theatre which has hitherto been denied them. There is a well-founded rumor that a comedy by Bartley Campbell has been accepted by Messrs. Shook and Collier, and that it will follow Storm-Beaten. Hurrah! The Union Square made a fortune with Bronson Howard's *Banker's Daughter*, and it will probably make another with this, for Mr. Campbell's name and plays are synonymous with good-luck.

For the cause of this revival we do not have to seek far. The public has tired of foreign rubbish; it looks to home producers for its amusements. The managers have only to satisfy the public taste, providing that which is craved, to prosper.

At last the American drama has its chance.

MANAGERS in different parts of the country are complaining bitterly against the wholesale demands for passes that are made upon them by the correspondents of a dozen obscure provincial sheets that affect to devote considerable attention to theatrical affairs. There is really no reason why the credentials of any paper published outside of New York—the theatrical centre—should be recognized.

Personal.



MULLE.—Above is a picture of pretty Ida Mülle, the Cupid of Orpheus and Eurydice at the Bijou.

HICKEY.—S. M. Hickey has given up the Cosmopolitan Theatre.

STEVENS.—John A. Stevens is on the road with the Jeffreys Lewis company.

WESTON.—Frank Weston has replaced Fred Bryson as Ned Drayton in *In the Ranks*.

BOWERS.—Frank Bowers has resigned from the management of *Her Atonement*.

GUENTHER.—Anna Guenther has joined Flora Moore's Bunch of Keys company.

RUSSELL.—John Russell was in the city Monday and Tuesday, bustling about as usual.

McCOLLON.—J. C. McCollon, Mrs. Bowers' husband, is reported to have been worth \$150,000 at his death.

POST.—Lily Post has rejoined McCaull and appeared in *The Beggar Student*, in Philadelphia, on Monday night.

WELBY.—Bertha Welby is doing very fairly this season. Her route at present lies through Canada.

ELLISER.—Effie Elliser has taken a flat on Fortieth street, where she is now permanently located.

CLEVES.—Lillian Cleves is in such bad health that she cannot go on the road for some time yet.

DOLARO.—Selma Dolaro has finished another new play, which she wishes to place in New York.

BURTON.—Charles A. Burton, manager of the Banker's Daughter company, has been presented with a daughter. It weighed fifteen pounds, which should suit the most exacting banker.

MORDAUNT.—Frank Mordaunt, now a member of Stanton's forces, will appear in *The Glass of Fashion*.

MANTILL.—R. B. Mantill is having a new play written for him by Harry Saint-Maur and Alfred Thompson.

MERRY.—Mrs. Harley Merry manages the business of her husband's extensive scenic studio in Brooklyn.

WALLACK.—Lester Wallack will probably appear in the play which follows *An American Wife* at his theatre.

STETSON.—John Stetson is in Boston, but he will return to-day. His lieutenant, Gus Pison, is in Chicago.

MORSE.—Salini Morse proposes to lecture at one hundred dollars a night on "Facts in Defense of the Gospel."

BOOTH.—Fred Booth is endeavoring to arrange with Brooks and Dickens for a tour of Edwin Booth in Australia.

MAENDER.—Fred Maender has succeeded Frank Curtis as business manager of the Rankin's Third Avenue Theatre.

BANCROFT.—Helen Bancroft will play Julia in *The Hunchback* at Newark, N. J., on Christmas afternoon and night.

MACKAY.—F. F. Mackay is undecided as to whether he will go on the road. He is reluctant to give up his claims here.

BROWN.—Edwin Brown intends leaving the Only a Woman's Heart company shortly to star in his own play, *Good as Gold*.

HAYRELY.—Colonel Hayrely has been confined to his room by illness for fifteen days, but is now on the road to convalescence.

HILL.—Caroline Hill has been re-engaged by Wallack for next season. Her husband, Herbert Kelcey, is also to be retained.

ARTHUR.—Paul Arthur has been engaged to play *Cervantes in the Queen's Lace Handkerchief* No. 2, which will travel South.

STARR.—George O. Starr, the well-known museum manager, is in the city. He has in view the erection of a mammoth museum here.

TERRISS.—William Terriss has decided, after all, to return to England with Irving. He will make his *re-entree* in London at the Lyceum as Faust.

KIRALDY.—Blossy Kiraldy is again confined to his bed and under the physician's care. It may be a week before he is able to move about.

HICKS.—Manager Charles H. Hicks, of the Hoop of Gold company, is in town. He is wreathed in smiles o'er the success of the "ring."

NORDICA.—It is stated that Madame Nordica's husband pays Colonel Mapleson \$10,000 for the privilege of her appearance four times this season.

KLAW.—Marc Klaw left town yesterday in the interests of Fedora. Miss Davenport will play three weeks in New York State before going South.

LAWRENCE.—Edwin Lawrence has established an elocution class at his home in Yonkers. He will receive but a limited number of pupils.

GERARD.—Lillian Gerard has been emancipated from her late persecutions by a decree of divorce. She is, by the way, engaged in writing a play.

LOGAN.—Celia Logan has withdrawn her play, *An American Marriage*, from the Helene Jennings company, and has disposed of it to R. E. Stevens.

WHITE.—William White, for four years stage manager for D'Oyly Carte at the Standard, has been engaged as assistant stage manager at the Bijou.

EDSON.—Mayor Edson has set the stamp of disapproval upon the vile performances in the Bowery museums by refusing to issue licenses to their proprietors.

ROYSTON.—Will Royston was offered the part of Joe Buzzard in *In the Ranks* for the road, but he could not get a release from The Silver King company.

WALTON.—E. L. Walton, who was lately the Snags of a Bunch of Keys company, goes to San Francisco as the comedian in the Jeffreys Lewis company.

LANGTRY.—Mrs. Langtry is playing in Washington this week, after a long season among the one-night stands. Business has been enormous everywhere.

MADDERN.—During her New Orleans engagement Minnie Maddern will produce her new play, *The Professional Beauty*, written by Verplanck and Devereaux.

HAYMAN.—Al Hayman says he does not intend to give up the Bush Street Theatre, San Francisco, at the end of the year. It will not interfere with his Australian enterprises.

LEONARD.—Clarence Leonard arrived by the *Cephalonia* yesterday. He will spend the holidays here, and then return to fill an engagement at the Princess Theatre, London.

SEARELL.—Luscomb Searell conducts the opera at the Standard personally. He intends producing another opera immediately after *Estrella*, provided the latter proves a success.

MILLIKEN.—Edwin Milliken closed with Stetson's Pique company on Saturday night in Chicago. He has been engaged to play a comedy part in *Julia* with the Boston Theatre company.

DONNELLY.—John T. Donnelly, a well-known Philadelphia manager, died in that city last Thursday, and was buried on Saturday. The funeral was largely attended by professionals and journalists, among whom he was widely known and much respected. He was a half-brother of Joseph D. Murphy, also prominent in Philadelphia management.

LEWIS.—Beatrice Lewis, who was Frank Mapleson's leading lady for a season, is playing *Sam Slick* with the Eastern Light company. The press give her performance unqualified praise.

VIANNI.—Signor Vianni, of the Metropolitan, came here just before the war to prepare for *Marie and Grief*, who contemplated a visit to this country.

SAWYER.—Nellie Sawyer, leading lady with Richard Foster, is an actress of ability and a lady who is admired off as well as on the stage. She has received flattering notices of her acting as *Lady Anne*.

BERLIN.—Annie Mack Berlin is busily rehearsing a company for *Two Christmas Eve*, in which she will again court favor as a star, opening at Haverly's Theatre, Brooklyn, next Monday night.

BRINAC.—M. F. Brinac will sail for Lima, Peru, on Thursday next. He will locate there as the agent for American insurance companies. We wish Mr. Brinac abundant success in his new departure.

HILL.—J. M. Hill has leased the Webb Opera House, Buffalo, for four years from May 1 next. Mr. Hill will make many alterations in the house, which will be opened Sept. 1 with *Margaret Mather*.

HARKINS.—Will Harkins, of the Her Second Love company, is back in town after five months of travel. Mr. Stevens wanted him to go as leading support to Jeffreys Lewis, but he preferred to remain with his *Second Love*.

HOLTMEYER.—Gene Holtmeyer (now Mrs. Rosenfeld) of the Bijou is a clever author. Her recent novel, "Heavily Handicapped," published by Tinsley, is having a large sale, and is highly commended by leading book-reviewers.

HOLLINGSHEAD.—John Hollingshead has written to say that he will not come to America, as he cannot induce Edward Terry and Kate Vaughan to accompany him. Thinking that Nellie Farron and Connie Gilchrist would scarcely be a strong enough attraction, he has abandoned the trip.

ARLINGTON.—On dit that Maggie Arlington has received an offer of marriage from a Wall street broker who generally figures on the bear side of the market. The lady declines to tell whether she has accepted him. Under the circumstances she certainly has the "call."

MADDICK.—Mrs. Alfred Maddick, from the London Vaudeville, has joined Boucicault. She will act the parts hitherto played by Edna Carey, who has left the company. Sadie Martinot has also decided to play light comedy and opera bouffe under Stetson. She will be equally starred with Harry Dixey. Nina Boucicault takes her place in Dion's party.

LITTA.—The remains of Mlle. Litta have lain in a vault at Bloomington, Ill., since the middle of Summer. Last week they were interred in a lot the gift of a wealthy citizen. Nearly \$2,000 has been raised for a monument. Clara Louise Kellogg intends to lift the mortgage on the house left by the deceased singer to her mother, and in which the old lady now resides.

HOUSTON.—A young lady named Houston is being palmed off in Western towns as Lillian Spencer—that is, when local managers do not "tumble" to the imposition and compel her manager to announce the fact to the audience. It is due to the substitute to say that her performance of *Cora*, in *Article 47*, is superior to that of the star. Miss Spencer is at home in Pittsburgh.

CLARKE.—Dr. W. T. Clarke, chief editorial writer on the *New York Star*, died on Tuesday of typhoid pneumonia. Dr. Clarke's death is a great loss to the *Star*, and his place will not be easily filled. He was a prolific and vigorous writer on a wide range of subjects, and his pen was one of the busiest in metropolitan journalism. His kindly presence will be missed in the *Star* editorial rooms.

SHERIDAN.—On our first page is a portrait of W. E. Sheridan, in the character of Louis XI. He has played the character in provincial cities and in Australia with great success, but he will do it for the first time in this city at the *Star* a week from Saturday. The piece will be given an elaborate production. The scenery is to be brought from Philadelphia, where the play was handsomely gotten up some seasons ago.

In Marsden's Study.

A MIRROR man found Fred Marsden, the dramatist, hard at work in his study yesterday.

"Except what is already known," said the author, "I have no new plays on hand. You know dramatic authorship is pretty hard work, and the time being often limited, worries me. I am finishing, according to contract, my new play for Annie Pixley. She kindly extended the time originally set down, but I will have it ready before Feb. 1. Elsie Deane requires some alterations, which I am making, but I cannot state the date at which it will be produced, because the changes thought desirable by the Madison Square people prevented the original date being kept. However, I suppose it will soon see the light. I am settled here for the winter with my family. I have brought to town my wife's carriage, and each day take a drive, but I feel that I do not get enough exercise. I seldom go down town, and have only been to the theatre twice this season."

"All my pieces and plays are doing well; better this season than any previous one. Mr

Marie Prescott

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Marie Prescott's first appearance in the role of Czeke, in the play "The Czeke," was a great success. She was the only one of the group of American actresses who could at first, easily fall under her influence, and to the close followed each other, each with an intense and unselfish devotion. Her success was not only a personal one, but a triumph for the cause of the American actress. Her success was not only a personal one, but a triumph for the cause of the American actress. Her success was not only a personal one, but a triumph for the cause of the American actress.

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THE CHRISTMAS NUMBER OF The New York Mirror,

FOR 1893

WILL BE READY THURSDAY, DECEMBER 20.

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The edition for city and country will amount to many thousand copies, and as the demand for our special issues has always exceeded the first supply, the pages will be electrotyped, so that, if necessary, extra editions may be printed at once. The advantages offered to the advertiser by this great issue are manifold. The rates for advertising will be the same as usual, and the price of the paper will remain at TEN CENTS. Advertisements should be sent in at once as the space of our business columns is limited and is being rapidly filled. Orders for the paper may be left with dealers in any part of the country or sent direct to this office.

John McCullough.

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SYNOPSIS.

ACT I.

The Murder in the Tower.

"Now is the Winter of our discontent."

"I do love thee so, that I will shortly send thy soul to Heaven."

"This rotten world's but Hell."

Murder of King Henry.

"Down, down to Hell, and my I, Richard, was there."

ACT II.

The Wailing of Lady Anne.

"I can smile and murder while I smile."

"Divine perfection of a woman."

"To undertake the death of all the world, that I might live one hour on this rotten world."

"Was ever woman in this former world? Was ever woman in this latter world?"

"I'll marry her, but I'll not keep her long."

ACT III.

The Coronation.

"Why don't she die?"

"I'd have you tell the world I dare upon you."

"The wedding world will call that murder."

"Long live Richard, England's next King!"

ACT IV.

The Throne at Last.

"Stand all apart."

"I'd have the bastards dead."

"Rumor it abroad that Anne, my wife, is sick and like to die."

"Then trouble me. I'm not in the giving vein."

"My Liege, the Duke of Buckingham is taken."

"O'er with his head! So much for Buckingham!"

GRAND TABLEUX.

ACT V.

Bosworth Field.

"Here will I lie to-night, but where to-morrow?"

The Visions.

"Think of the wrongs of wretched Anne, thy wife, Douglas and die."

"Give me another horn. Bind up my wounds."

"Have mercy, Jesus."

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Actors' Fund of America.

At a meeting of the Board of Trustees of the Actors' Fund, held at the offices of the Fund, 733 Broadway, Oct. 2, it was

Resolved, That the Secretary make out a report monthly, and cause it to be advertised in the Dramatic newspapers, of the moneys expended for the relief of worthy members of the Dramatic Profession, on account of sickness and distress, and whose applications, after careful supervision, have received the approval of the officers of the Fund.

SECRETARY'S REPORT FOR THE MONTH OF NOVEMBER, 1883.

Cash paid for relief.....\$1,481 11

Cash paid for funeral expenses.....\$1 70 11

Attest: B. A. BAKER, Assistant Secretary.

New York, Nov. 30, 1883.

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